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This thesis consists of a number of altered wheel thrown forms  
which have been fired in a salt kiln.

A 35mm slide of each thesis work is on file at the Walter Clinton  
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ALTERED WHEEL THROWN FORMS  
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by

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"

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
In Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
May, 1973

Approved by

Andrew Martin  
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of the  
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## ACKNOWLEDGMENTS

I would like to express my appreciation to the members of my thesis committee: Mr. Andrew Martin, Director, Dr. Joan Gregory, Mr. Carl Goldstein, and Mr. Walter Barker, for their patient assistance.

I also want to thank my wife, Karen, and my son, Patrick, for being so understanding during these two years of graduate work.

# CATALOGUE

- |                 |                                  |
|-----------------|----------------------------------|
| 1. Open Form    | Height 9 1/2", Diameter 10 1/2"  |
| 2. Lidded Form  | Height 14 1/2", Diameter 10 1/2" |
| 3. Lidded Form  | Height 14", Diameter 13 1/2"     |
| 4. Lidded Form  | Height 14", Diameter 10"         |
| 5. Lidded Form  | Height 14 1/2", Diameter 10 1/4" |
| 6. Lidded Form  | Height 14", Diameter 9 3/4"      |
| 7. Lidded Form  | Height 8", Diameter 8 3/4"       |
| 8. Lidded Form  | Height 13 1/2", Diameter 10 3/4" |
| 9. Lidded Form  | Height 14 1/2", Diameter 11"     |
| 10. Lidded Form | Height 5 1/2", Diameter 10"      |
| 11. Lidded Form | Height 11", Diameter 13 1/2"     |
| 12. Lidded Form | Height 16", Diameter 8 1/2"      |
| 13. Lidded Form | Height 12", Diameter 11 1/4"     |
| 14. Open Form   | Height 11 1/2", Diameter 14"     |

#### ALTERED WHEEL THROWN FORMS

Wheel thrown forms can be made more interesting by altering them to produce convex and concave areas to create rhythmic movement. Not only does this movement occur on the outer surface of the forms, but on the inner surface as well. This movement is strengthened by the natural finger marks made during the throwing process.

In order to create a coherent movement in these forms, a wide base is needed to support a certain amount of stress to be made on the clay. A narrow base form would probably collapse under much stress and the volume of the forms would be lost. Therefore, these forms all have wide bases.

Some of the forms are lidded structures whose lids must be thrown in a special way to obtain a coherency in the forms. The bottom section of these forms are so altered in shape that it is difficult to make a perfectly round lid that will conform to the bottom section. The lids are thrown in the shape of a bottle with a narrow neck which fits down into the mouth of the bottom section. The base of the bottle overlaps the lip of the bottom section. The placing of the lid on the bottom section is done while the lid is still somewhat wet, in order that it will conform to the bottom section. Interesting lines and textures develop on the lid during this procedure and are carefully worked into the total design of the form. Negative areas are left open in some lids giving one the sensation of being pulled into the negative space of these forms. It is intended that this creates a desire to take the lid off and to see and feel the rhythmic flow of the form inside.

Certain areas of the forms are accentuated with a series of lines, textures, and different glazing techniques. These lines and textures stimulate contrasts with areas that have no surface changes and carry the movement of the form from one area to another. The lines make the form seem fuller or visually stronger and also clarify certain shapes within the forms. During the throwing process, natural lines and textures develop, making the forms more dynamic. On some of the lids the clay has been squeezed in order to produce shapes with rough, jagged lines and textures. This creates a contrast with the consciously placed lines and textures on the forms.

The glazing and firing of the forms are important to their successful completion as a total unit. My forms were fired in a salt kiln which produces unusual effects that cannot be obtained in any other type of kiln. The natural glaze of the salt kiln is a neutral grey-green color with an orange peel texture. This coloration complements the form instead of distracting from it. Too much glaze would break up the rhythmic movement of the form.

These forms when first made on the wheel have interesting value changes, but when they dry out they lose this quality. After the glazing and firing of these forms, these value changes are re-established, producing a tonal modulation of the forms.